Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at http://about.jstor.org/participate-jstor/individuals/early-journal-content.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

## MUSIC.

### CONGREGATIONAL SINGING.

THE "irrepressible conflict" which for at least twenty years has raged in the church, between choir and congregation, in respect to the music, is approaching settlement. This is due in part to the determination of congregations to take an active share in the service, and in part to publishers who, having caught the popular fever, foster it by circulars and advertisements without number, setting forth the advantages of the several collections of hymns and tunes of which they have the sale. We will not, however, lay too great stress upon the latter reason. Book publishers are prone to follow, rather than lead, public sentiment, and wise book-makers are not given to ventures into unexplored fields, the harvest of which is not likely to be remunerative.

We think there can be no doubt that the tendency of churches is toward congregational music. There is a manifest unwillingness among habitual church attendants to delegate the entire service to the clergyman and choir. There is a growing taste, if not for a responsive form of worship, for that in which the people may take some share — to the extent, at least, of the service of song.

We need not go back very many years to recall the time when the singing was regarded as about as much a part of the service as the preliminary bell-ringing which convened the congregation — and no more. It was authorized by the church authorities, and would have been equally impressive and acceptable if the sexton had attended to both duties. But that day is passed, and as intelligence and culture have leveled the distinctions between pastor and people, the latter seek, more and more, a service in which they shall have part. It follows, therefore, that congregational singing has made rapid progress in the past twenty years. We do not mean to state that worshipers were absolutely dumb prior to this time, but only that the requisite measures were not taken to induce all to join in the singing, and make the musical service general and enthusiastic.

The choir has had things pretty much its own way. It ran one end of the church and the minister the other, and the congregation received as much benefit as it could, situated as it was between the two extremes of worship. For a long time this was the average condition of affairs, until one day it occurred to some one that if the congregation could have the music before them they might join in the singing. Numerous attempts were made to put this idea into practical shape. Several volumes of hymns and tunes combined were prepared and issued, but not meeting the public want, they had a brief existence and an early grave. We forbear to mention names. They and their epitaphs are written in the profit and loss accounts of their respective publishers. It was not until Plymouth Church (Rev. H. W. Beecher's) took hold of this matter, that it became a living and lively subject of interest.

The original "Plymouth Collection" was the real pioneer of congregational tune books. Into the work Mr. Beecher had thrown his most earnest efforts, and commanded, also, those of the best and most cultured minds of his congregation. With an utter disregard for orthodox sources of supply, he and they had gone into the hymns of the Roman Catholic Church, and of every other sect wherein they found material which breathed the true spirit of Christian piety and benevolence. Every field was explored, and much was garnered that upon a revision would be found superfluous; but this work is the basis and the precedent for every collection which has succeeded it, and is now offered to the public.

In the preparation of such a work there were many difficulties. Some favorite music was omitted because the composers churlishly refused either to sell or to give it away. The law of copyright was honestly observed. And yet, in all the essential elements of an excellent congregational hymn and tune book, the "Plymouth Collection" was far in advance of any other that had been issued, and maintained its supremacy for many years.

It would exceed the limit prescribed for this article were we to attempt to mention the numerous collections which have succeeded this. There have been hundreds; but save the two we shall name, none have been very largely circulated. Of these two, the "Songs for the Sanctuary" is the first and most prominent. This was originally issued under the title of "Songs of the Church." The hymns were selected by the Rev. Charles S. Robinson, D. D., and the music was adapted and composed mainly by Joseph P. Holbrook, now and for many years director of music in the First Presbyterian Church, in Brooklyn. The model for both these volumes (the second was little more than a reprint of the first) was the "Plymouth Collection." An effort was made to reconcile the conflict between the choir and the congregation by assigning tunes to the majority of hymns, leaving some three hundred hymns unadapted. The minister was expected, or at liberty, to give out the first and last hymns from the music pages, and let the choir adapt music to the remaining hymns. This may have worked to advantage with some congregations, but we know it has not been conducive to the spiritual comfort of some people to find many of the most beautiful hymns unwedded to music and left to the tender mercies of the choir. There was great convenience, of course, in this compromise: for what more easy, if a new and beautiful hymn were found, which had never been set to music, than to turn it over to the choir to find for it an appropriate setting? But congregations are not always so willing to leave this work for the quartet of cherubs in the organ-loft; and the right to sing these hymns has been yielded often reluctantly and with bad grace.

The compromise, however, worked very well for a time; but it is safe to say that compromises, in matters musical as well as political, have had their day. Since the publication of the "Songs for the Sanctuary" numerous works have appeared. Even the Episcopal Church has made a radical move in the direction of an increase in their meagre hymnology and congregational singing. The "Hymnal," issued under its sanction, is a very excellent work, but contains too many tunes which can not be readily sung by congregations. They are adapted rather to trained choirs, and will be appreciated by those who prefer to be sung to rather than to sing themselves.

The latest, and, we think, the best work for congregational purposes, is the "Church Hymn Book," edited by Edwin F. Hatfield, the music revised by Samuel P. Warren, a leading organist and composer. The compiler has had the wisdom to profit by the experience of all who have preceded him in this country, and also to secure the best hymns and tunes from foreign collections — notably "Hymns Ancient and Modern." In Hatfield's collection, there is a tune on every one of its five hundred and fifty pages, and in most cases the several hymns on either page may be sung to both the tune on its own as well as on the opposite page. This is a genuine congregational hymn and tune book, and not the least of its merits is the admirable care manifested in the preservation of the old favorites, and the judicious selection of new tunes, such as congregations readily acquire — tunes which, as some one has graphically expressed it, "sing themselves."

But it is not our purpose to attempt a review of the various books which are appealing for popular favor. We have said sufficient, we think, to put persons interested in promoting congregational singing in the way of securing the right kind of aids. If we have also inspired others with a desire to try the experiment in their own churches, so much the better.

We know that there is a feeling with some people that for every one to sing would produce anything but a concord of sweet sounds. They point to men whose voices closely resemble the groanings of a coffee-mill, and to women, compared to whose melancholy screeching a cracked clarionet would be angelic. All of which may be very true; but we think if even these unfortunates had received some early musical training, they would have acquired fair voices and an agreeable method. The education should begin in the Sabbath school, and from earliest childhood the singers should be accustomed to sing with the tunes before them. Even if they never acquire a knowledge of musical notation, they will be greatly aided by the notes; for a person must be very stupid who does not, by constant observation, learn the intervals, and thus be enabled to sing the simple harmonies of our church tunes.

An enthusiastic love for congregational singing would infuse new life into the prayer and other social meetings of the church. It can not be denied that as a rule the prayer-meetings are doleful and dispiriting. They are, for the most part, attended by the conscientious members, who go rather from a sense of duty than from the expectation of deriving any spiritual benefit from the exercises. There is the usual sleepy routine which was in the beginning, is now, though we trust shall not ever be. Two or three hymns are lazily whined rather than sung, a few morbid, self-accusatory prayers and remarks are offered, the minister adds a little ashes to the already dying embers, a closing hymn is droned off, and the dozen or two somnolent ones hasten out of doors into a more cheering atmosphere. Now, it is evident that young people can not be enticed into such meetings. To them the singing is always a feature of genuine interest and enjoyment. Church members are enjoined to "make a joyful noise unto the Lord," and until they do there will be no life in their services and little attraction. The subject of congregational music can not be pressed too urgently upon a Christian people so emotional as our own.

### ORGANISTS AND ORGAN-PLAYING.

The influence of a good organist and organ on church singing can scarcely be overestimated. If the clergyman is not musical and has good common sense, the organist will be supreme in the musical portion of the services. It is, therefore, of far greater importance than is usually supposed, that the organist should be something more than a mere musical machine. There are two pulpits in every church. The pastor preaches from one, and the organist or choir director (usually the same) from the other. The most fervent expression of the clerical pulpit may be weakened or absolutely destroyed by the frivolous performance of the musical pastor. We doubt if this fact has ever fully impressed the majority of our readers, and yet scarcely a one has not felt that the impression, for instance, of an excellent sermon has been obliterated from the mind before he has reached the outer door of the church. He can not tell why; but the organist could, if he would recall that the most solemn utterances of the pastor have been followed by some frivolous and utterly inappropriate organ performance.

This is not mere surmise on our part. We have repeatedly seen this result in the past twenty-five years. The average organist has evidently had no more sympathy with the church than with paying the national debt. His business was simply to play a voluntary, support the choir in singing, and dance the congregation out of the church to any tune which struck his fancy, or which he may have selected and prepared for performance days before. It is this inappropriateness with which we think organists are especially chargeable. What would we think of a clergyman who indulged in levity at a funeral? And yet we have heard organists, after a sermon which excited to the utmost solemn reflections, amble gayly into selections from "Martha," "Traviata," and (it is a pity to write it) Offenbach. "Hands all 'round and down the middle" is too often suggested by these careless performances.

The influence of such an organist on the choir is in the highest degree demoralizing. The flippancy which characterizes the organ performance will inevitably creep into the singing. It has, in fact, developed a school of so-called sacred compositions whose weak sentimentality and faulty construction would have exasperated Handel almost to homicide and hurried Haydn to a premature grave. Modern composers too often diverge as far as possible from these noble models. The sole effort seems to be to please the ear and tickle the fancy. There is no attempt at a worshipful style. They are usually as defective in sanctity and reverence as in grammatical construction. The simplest rules of harmony are disregarded in order to produce striking effects. The choir-loft is converted to an arena for the exhibition of vocal gymnastics. There are ground and lofty tumblings by the solo soprano, acrobatic feats of strength by the bass, ambitious and exciting efforts to attain the attenuated, wiry high C, and more or less side-show business by the alto, organist, and all concerned. But this is a topic that can not be disposed of in a brief paragraph. It needs a careful diagnosis and a sound remedy. We doubt if it can be cured by homeopathic doses — that is, by inefficient church music committees — but requires the most heroic treatment by the congregations themselves. Choirs often sing such stuff, either because they think the people like it, or are too indolent to enter a protest against it. Congregations are long-suffering; but we earnestly hope, and confidently believe, that the judgment day for this "sacred" bosh, and also for Offenbachian organists, is fast approaching.

## ART.

### JULIAN SCOTT'S BATTLE-PICTURE.

CONSIDERING all the circumstances, it is a little remarkable that up to the present time not more than three or four great battle-pieces have been painted representing conflicts which occurred during the civil war. While a large number of memorial monuments and statues have been erected in all parts of the country in commemoration of those who fell in the war, and while large appropriations have been made by the Federal and State governments for future works of art from the hands of the sculptor, not more than two or three commissions have been received by artists for pictures upon canvas. There are, doubtless, various reasons for this. The number of artists who can paint a battle are very limited; it is quite natural that the people should first wish to perpetuate the memory and honor the virtues of those who fell in the conflict; and there has been a wide-spread feeling that civil conflicts are not exactly appropriate subjects to be perpetuated on canvas, especially since we have become a united people. Vermont and Pennsylvania are the only States, so far as we know, which have made appropriations for battle-pictures. Rothermel has painted for the capitol at Harrisburg an incident of the battle of Gettysburg, showing the attack made on the Pennsylvania reserve at Round-Top; and Mr. James Walker has painted a large and what may be described as a topographical view of the battle of Gettysburg. Other celebrated pictures which have grown out of the war are De Haas's grand naval conflict of "Farragut before Mobile," and Balling's "Grant and his Generals."

Vermont is the first of the New England States to make an appropriation for a war-picture. Some four years ago she gave a commission to one of her own sons, Mr. Julian Scott, for a picture of the desperate battle of Cedar Creek, fought in the valley of the Shenandoah, on the 19th of October, 1864, exactly ten years ago this month. The "Green Mountain Boys" are very proud of their Vermont Brigade, which was composed of the Second, Third, Fourth, Fifth, Sixth and Eleventh regiments. This brigade, the Second, was in the Sixth Army Corps, and saw much heavy fighting. On the morning of the 19th of October, 1864, the Federal army lay for four or five miles on the easterly side of Cedar Creek, the Vermont Brigade holding the extreme right of the line. Just before daybreak, General Early made a sudden and unexpected attack on the left, flanking the Union forces and driving them back in great disorder. It will be remembered that the battle raged furiously all day, that the loss of men had been heavy, and the retreat of many of the Union troops had been so disorderly as to assume almost the appearance of a total rout. The Vermont Brigade sustained the brunt of the attack a number of times, but was finally driven back toward Newton. The day was considered lost, until General Sheridan arrived upon the field.

Fighting was renewed shortly after, General Sheridan having re-formed the troops. The Vermont Brigade attacked the enemy and a heavy battle ensued, which, just before sundown, resulted in a victory for the Union forces. It was the last victorious charge of the day, and this is the incident Mr. Scott has faithfully reproduced on canvas. The distance from the point of attack to Cedar Creek was about three miles, most of the way through an open country. The Vermont troops advanced over the battle-ground of the morning, and soon after dark took possession of their old camp.

Mr. Scott's canvas is twenty by ten feet, and shows the valley of the Shenandoah, looking southwest, with the Massennetten Mountains on the left, and in the center distance the high ground between Middletown and Cedar Creek, on which the enemy was in a very strong position, back of a stone wall which crowned the crest of the continuous ridge. The perspective is admirable, and in the distance, on the ridge, can be seen the enemy; while the foreground and middle of the picture show the Vermont soldiers' advance up the valley. Sheridan is at the extreme right of the picture, and General L. A. Grant, who commanded the Union forces, is at the extreme left-hand corner, in the rear, his position as a general. Most battle-pictures are painted after the conventional manner, the generals and their staffs occupying undue prominent positions, while whole regiments are represented as marching to the attack, with lines preserved unbroken, as if on parade. Mr. Scott has given prominence to the privates, who did the hard work, and has pictured the scene as it really was, a battle in earnest, full of *elan*, courage and determination; but also full of glory, and pomp, and horror. A glimmer of light from the setting sun falls upon the center of the picture, tinting with heavenly hues the tattered Union flags, and the golden flag of the Eleventh Vermont Artillery, and falling upon the men's faces, many of which are portraits of officers and men actually in the conflict. From a battery of artillery, at the left, wreaths of blue smoke curl up; clouds of dust arise on the right, and in distance an old barn is seen which was used for a hospital. Every detail of the great picture has been carefully studied, Mr. Scott having spent two summers on the spot, making a complete survey of the ground, and having prepared more than two hundred studies of soldiers, horses, etc., for the picture. Three years of hard work has been spent on this great historical painting, which is now in Vermont, having been taken from New York last August. The great body of the troops is pressing toward the enemy, "dressing on the center," and the whole spirit of the picture is life-like in the extreme. As a work of art, the State of Vermont has reason to be proud of it. Among the portraits in this picture are those of Major Baxter; Colonel Enoch E. Johnson; Colonel Amasa S. Tracy, who has been wounded, and taken from his horse; Lieutenant O. R. Lee, who was killed, and his brother, Edward P. Lee, who was wounded; Captain W. H. Hubbard; Captain George H. Amidon; Lieutenant H. C. Baxter, and many others.

Mr. Julian Scott was born on St. Valentine's day, in 1846, in Johnson, Lamoille County, Vermont. He enlisted, in 1861, as a drummer boy, being under size and age. He was in the Virginia campaigns for three years, from Lewinsville to the Seven Days' battles. Before leaving the army, he became a staff officer under General Baldy Smith. He was wounded in the latter part of the war, and having been discharged, commenced to study art in 1864, in New York, spending the summer of 1866 in Europe. Since that time, he has been a devoted and rising art student, holding, to-day, a foremost rank in his profession.